

# FLORA'S FESTIVAL;

A Musical Recreation for Schools, Juvenile Singing Classes, &c.



For the Advancement of Youth who have already acquired some Knowledge of the Elements of Music.

EDITED BY WM. B. BRADBURY.

NEW YORK :

PUBLISHED BY IVISON & PHINNEY, 321 BROADWAY.

CHICAGO: S. C. GRIGGS & CO., 39 & 41 LAKE ST.



44 650  
8 2 12  
50.90  
1.000  
100.90





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1860.

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## FLORA'S FESTIVAL

Is a Cantata, consisting of choruses, original and selected, intended as a recreation for the young in schools, academies, and juvenile singing classes. Any number of singers, from twenty-five to a thousand, may constitute the chorus. Two or three hundred well-trained voices will make a very efficient chorus.

There is no "argument" or "plot" connected with Flora's Festival; it simply represents a floral holiday scene, in which the three divisions of the day, MORNING, NOON, and NIGHT, are used as governing or suggesting the character of the music, plays, scenes, etc., etc.

The music is pleasing, popular, and, for the most

part, not difficult. It is arranged in ONE, TWO and THREE parts, with accompaniments to the solos, etc.

### HOW TO GET IT UP IN PUBLIC.

#### HALL, SEATING, ETC.

When the choruses, semi-choruses, solos, etc., have been well and thoroughly learned, a commodious hall should be selected, with a platform or stage of about two feet elevation in front and gradually ascending to the rear, so that the heads of each row of singers may be visible above those in front of them, both when sitting and also when standing. The settees or benches should also be so arranged that the singers will face slightly toward the centre, making a partial semicircle thus :

## CHORUS SINGERS.



CONDUCTOR.



If a good hall can not be secured, a platform might be erected at the pulpit end of a church. The teacher or conductor sits at the piano or stands to direct, facing the choir.

#### DECORATIONS, ETC.

The hall, or that part of it at least to be occupied by the choir, should be beautifully decorated with flowers, festoonery, shrubbery, etc., etc. It should be made to represent a little forest or fairy grotto, being careful so to construct it that the little "fays" and "fairies" are not entirely hidden from public view, yet so that when seated they are partially screened from the view of the audience. When they rise, (which they should be taught to do with perfect uniformity at a given signal), a perfect little fairy scene will present itself.

For the purposes of decoration, artificial flowers may be resorted to, constructed of tissue paper, of various colors, sizes, etc., etc. These may be made

mostly by the young Misses, with a few hints, perhaps, from older heads.\*

Forest trees, evergreens, a variety of shrubbery, etc., may be easily obtained, and these should be arranged with much taste, and with a view to the best natural effect. Much depends also upon the brilliancy of the lights. The arrangement of these is often attended with considerable difficulty. Effects should be tried on some evening previous to the concert. Care should be taken, also, that they are perfectly secure and safe, and sufficiently removed from any thing that will ignite.

#### DRESS OF THE SINGERS.

As far as practicable uniformity of dress with the chorus singers is to be sought. The young Misses should be dressed in white, with perhaps a blue sash

\* From thirty to forty bushels of artificial flowers were made and contributed by the New York Floral Choir, whenever a public performance of this Festival was to be given. The choir at one time numbered upwards of one thousand singers.

about the waist, and a neat wreath of flowers on their heads. The boys may observe some uniformity in the disposition of their collar, and perhaps a rosette on the left lapel of their jacket or roundabout.

#### SEATING.

The singers should be seated with some reference to their height—other hints are given by the diagram.

#### ORDER

"Heaven's first law" should be so perfect that a tap of the bell or baton will command instant silence.

#### SOLOS, ETC.

The chief characteristic solo parts are—

FLORA, THE QUEEN.

THE ZEPHYR.

THE FORESTER.

THE WATER SPIRIT.

THE STORM SPIRIT.

These should be dressed appropriately to correspond with the part they represent, and according to the taste, circumstances, etc., of those most interested—in all cases, however, avoiding extravagance or unnecessary display.

Beside the above there are other solo parts, as will be seen, with occasional semi-choruses, concerted pieces, etc., which all serve to keep up an increasing interest to the end of the piece.

#### CROWNING OF THE QUEEN.

This is generally done by "maids of honor," four or six appointed for the purpose; the first placing the crown upon the head of the queen (who gracefully kneels or bows to receive it), and singing the first stanza of

"A rosy crown we twine for thee,"

Chorus responding—

"Take, O take the rosy crown," &c.

The second maid of honor then comes forward and sings the next stanza, etc., in this order until all the verses have been sung, the chorus responding to each singer.

## PROGRAMME.

WITH EXPLANATIONS AND SUGGESTIONS.

### PART I.

#### MORNING.

No. 1.—OPENING CHORUS. "Hail, Smiling Morn." This must be sung with promptness and energy throughout. Observe carefully the *p.* and *pp.* passages, also the syncopation on page 7, the rest on page 8, and the sforzando in commencing and ending.

No. 2.—"Come, Sisters, Come." A light and gentle semi-chorus of invitation; in moderate time.

Nos. 3 and 4.—FLORA—SOLO. A brilliant, flexi-

ble and rich voice is needed for this part; as it will be seen, there is considerable execution required. A singer, therefore, who has had some cultivation should be selected.

No. 5.—"A Rosy Crown." [Explained previously].

No. 6.—SEMI-CHORUS OF ZEPHYRS. Select the smallest scholars for this; teach them to sing it correctly, and let them stand where they can be seen. A neat bouquet in the hand of each would look very prettily.

No. 7.—SOLO. "Come, come, pretty bird. By the First Zephyr." A little bird (stuffed) may be so placed in one of the trees as to appear quite natural. A very pretty effect may also be introduced in this song by playing upon the flute or even the piano (if flute accompaniment can not be had) the echo or response on page 17; thus she sings, "Sing for me," and is silent during the next measure, which is played upon the flute (or piano) 8va., and varied ac-



according to the taste or skill of the performer. A skillful flutist might improvise a very neat bird-trill, she apparently listening as if the bird were responding to her.

No. 8.—FULL CHORUS. "Lo, the East." This should be very spirited.

No. 9.—The Forester's Song and Chorus, with symphony or introduction. A lad with a bold, firm voice should be selected for this part.

WHISTLING.—If the teacher has perfect control of his scholars, he may teach the boys to *whistle* the last part of this piece, commencing on page 21, last note of the upper brace, by means of which a very novel and amusing effect will be produced. It should not be attempted, however, unless it can be done well and with perfect order.

No. 10.—ECHO CHORUS. The echo voice or voices should, if practicable, be placed in an adjoining room, or under the platform, whence they will appear as if at a great distance. Practise carefully

to get the true echo effect before venturing it in public.

No. 11.—SOLO AND CHORUS OF NYADS OR WATER SPIRITS.

No. 12.—CHORUS OF WELCOME. "Hail, all Hail!"

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## PART II.

### NOON.

No. 13.—OPENING CHORUS. In "the mid-day sun," observe a full *crescendo* from the beginning to the end of the strain, on page 27.

No. 14.—"Haste to the mountain," may be sung first time by solo, and repeated in chorus, or by chorus entire.

No. 15.—"The frothy waves," chorus and solo before the storm; loud, with a pretty strong accent in the first or chorus part. The solo very sweet and

gentle. Great care should be taken in the concerted part, on page 31, where the boys commence with "Fly, sisters, fly."

No. 16.—"The storm spirit." A full and rather powerful voice is required for this solo; a singer, especially, who has some conception of the part, and can adapt her singing to it. If, during its performance, the room can conveniently be partially darkened, a good effect will be produced.

CHORUS after the storm. Quiet cheerfulness is expressed by this chorus.

No. 17.—"Sigh, gentle gales," (quartette). Select four of the best voices from the older pupils as nearly equal and uniform in tone as possible.

No. 18.—"The sunbeams are glancing." Chorus of rejoicing—bold and sprightly. Observe the syncopation throughout.

No. 19.—APPROACHING SUNSET. "The golden sun sinks in the West." Mind the rests, and ob-

serve carefully the *forte* and piano passages on page 48. Let the strain *dim.* to *pp.*

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## PART III.

## NIGHT.

No. 20.—OPENING CHORUS. "Starlight is beaming." Commence very softly (*pp.*) and repeat *ff.* "Still gaily dancing," page 50, may be solo.

No. 21.—"Day is gone," (Round). Full directions attached to the piece.

No. 22.—Moonlight Chorus or semi-chorus.

No. 23.—"Away, away," chorus—very sprightly.

No. 24.—Moonlight Song and Chorus.

No. 25.—Chorus, "We've come from happy fairy land." At a given signal, or on commencing the words, "At Flora's feast of flowers," the singers may all wave their white handkerchiefs, which they should have (quietly) in readiness for that purpose.

This should be done so as to take the audience quite by surprise, and if so done, an impromptu response of a like kind will be apt to greet the singers. The waving of handkerchiefs may be reserved for the *last* piece if thought more desirable.

No. 26.—FINALE—DOUBLE CHORUS. “Good night to all.” Let the boys commence and sing their part through (to the first double) alone, then recommence simultaneously with the girls.



# FLORA'S FESTIVAL.

## PART I. MORNING.

No. 1.

OPENING CHORUS.

"HAIL! SMILING MORN."

Spofforth.

The musical score is written for a piano and voice. It features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The bass staff begins with a forte (*f*) dynamic. The melody is in 6/8 time. The lyrics are: "Hail! . . Hail smil - ing morn, smil-ing morn, That tips the hills with gold, That tips the hills with gold, Whose".

*f* Hail! . . Hail smil - ing morn, smil-ing morn, That tips the hills with gold, That tips the hills with gold, Whose

## CONTINUED.

ro - sy fingers ope the gates of day, Ope the gates of day, Ope the gates of day,

gates the gates of day, Hail! Hail! Hail! Hail! Who the gay face of na - ture doth un -

# CONTINUED.

7

- - fold, . . . . .

fold, Who the gay face of na - ture doth un - fold, At whose bright presence darkness flies a -

way, flies a - - - way, flies a - way, flies a - - way, flies a - way, Dark - ness flies a - way, Dark-ness flew a -



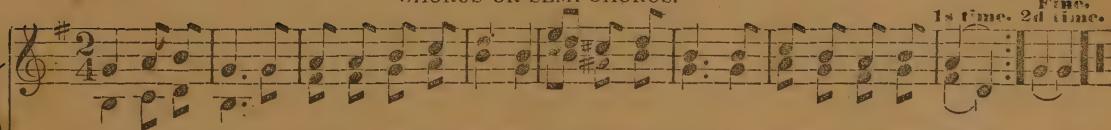
## CONTINUED

- - way. At whose bright pres-ence dark-ness! [Silent.] flies..... a - way, flies a -

- way..... Hail, hail, hail, hail, hail, hail, hail, hail, hail!

Darkness flies a - way, Darkness flies a - way, Hail, hail, hail, hail, hail, hail, hail, hail, hail!

## CHORUS OR SEMI-CHORUS.

1<sup>st</sup> time. 2<sup>d</sup> time. **Fine.**

- 1 Come, sis-ters, come, the morning fresh-ly breaking, Brings with its beams the incense of young flowers,  
Forth let us go, our mel-o-dy a-wak-ing, And dance a-way the ro-sy in-fant . . . . . hours. }
2. Plume, plume your wings, ye songsters of the mountain, Lo! from her home of vi-o-lets and roses,  
Forth comes our queen; now warble loud, ye fountains, Hom-age to her the fai-ry queen of . . . . . posies. }

**Fine.**

Come, sis-ters, come, the bee its flight is wing-ing, Zephyrs are blithe and wild birds are sing-ing. .  
Loud swell each voice in strains of joy and glad-ness, Ban-ish the frown, the tear, and look of sad-ness. .

D. C.



*Maestoso.*

Hail, ho - ly light. hail, glor - rious sun! Hail, pow'r su - preme;

*Dolce.**Cres.*

Great Three in One, The voice of spring is in the air, Her breathing incense every-where, The voice of spring is



No. 4. ARIA.—“COME FROM THE GLEN.” 11

**Rall.**

in the air, Her breath - ing incense every where.

**Allegro. Symphony.**

The musical score is divided into two main sections. The first section, marked 'Rall.', is a vocal aria for the voice part and a piano accompaniment. The voice part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a series of chords in the right hand and a single note in the left hand. The second section, marked 'Allegro. Symphony.', is a piano symphony. It features a complex arrangement of chords and melodic lines in both hands, with a tempo change indicated by the 'Allegro' marking. The score is written on a grand staff with a key signature of one sharp (F#) and a time signature of 2/4.

## ARIA.—“COME FROM THE GLEN.”

First system of the musical score. It features a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The key signature has one sharp (F#). The lyrics are: "Come from the glen, come from the hill, Zephyrs and fairies, Sprites of the rill, Come thro' the air, Come on the stream,"

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "Come in the dew-drop and sun's golden beam. Buds are expanding to drink the rich dew, All my bright subjects are waiting for you ;". The system concludes with a "Rall." (Ritardando) marking and a key signature change to two sharps (F# and C#).

# CONTINUED.

13

Come to my feast, come while you may, thrice welcome, 'tis our holiday, We'll dance . . . and sing, dance . . . and sing, dance,  
 Welcome,


The first system of the musical score consists of a vocal melody on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#). The vocal line begins with a treble clef and contains several triplet markings. The piano accompaniment starts with a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

sing, sing, dance, dance, sing, sing; Dance and sing, Dance and sing, and dance, and sing and dance and sing.

The second system continues the musical piece. It includes a vocal melody and piano accompaniment. A tempo and dynamics marking, "Cres. Accelerato.", is placed above the vocal staff. The piano accompaniment features more complex rhythmic patterns, including triplets and trills, in both the treble and bass staves. The vocal line also includes trills and triplet markings.

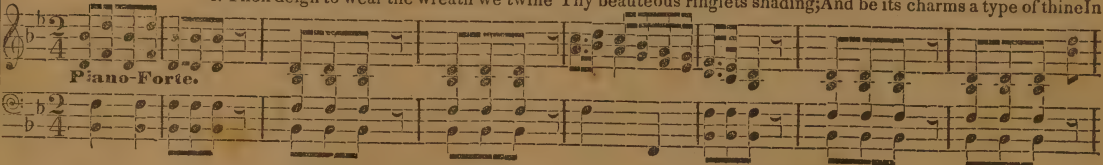
14 No. 5. "A ROSY CROWN WE TWINE FOR THEE." SOLO AND CHORUS. C. M. v. Weber.

**Solo.**

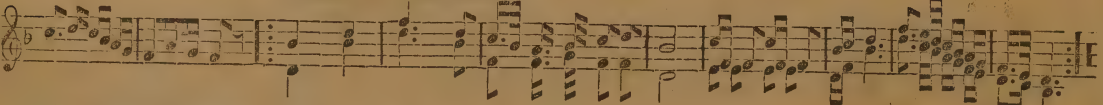


1. A ro-sy crown we twine for thee, Of Flora's richest treasure, We lead thee forth to dance and glee, To  
 2. The myrtle, thyme and eglantine One blended wreath discloses; And bids their fragrant breath combine With  
 3. We bade the fairest flowers that grow Their varied tribute render, To Shine above that brow of snow In  
 4. Then deign to wear the wreath we twine Thy beauteous ringlets shading; And be its charms a type of thine In

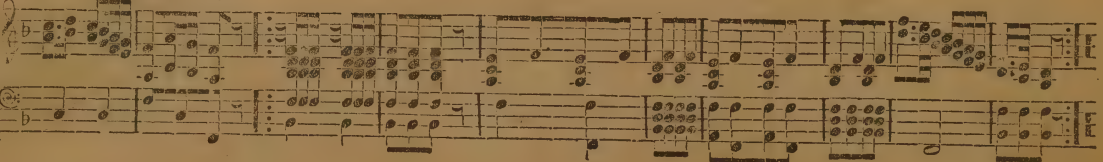
**Piano-Forte.**



**Chorus to each stanza.**



mirth and youthful pleasure. Take, O take the ro-sy, the ro-sy crown, Flo-ra's richest treasure, Flora's richest treasure  
 these embushing ro-ses.  
 all their sunny splen-dor.  
 all ex-cept in fad-ing.





Moderato.

1. Pret-ty lit-tle zephyrs we, Swiftly thro' the air we bound, Kissing every leaf-y tree, Throwing blossoms on the ground,

Singing, singing mer-ri - ly, Pretty lit-tle zephyrs we, Singing, singing mer-ri - ly, Pret-ty lit-tle zephyrs we.

2. How we love the budding flowers,  
Tossing round their pretty heads,  
Let us play around your bowers,  
Breathing on your grassy beds.

3. Welcome, welcome, zephyrs light.  
Welcome to our feast of flowers;  
Smiling ever with delight,  
Welcome to our fairy bowers.

\* To be sung by small scholars, appropriately dressed.

## SOLO.—FIRST ZEPHYR

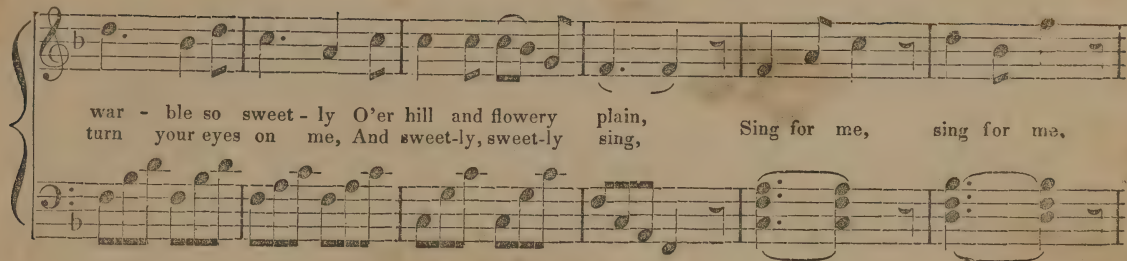
Playfully.

1. Come, come, pretty bird,..... And sing a song for me,..... I'll lis - ten with  
 2. Sing, sing, pretty bird,..... Your song I love to hear;..... It trembles so

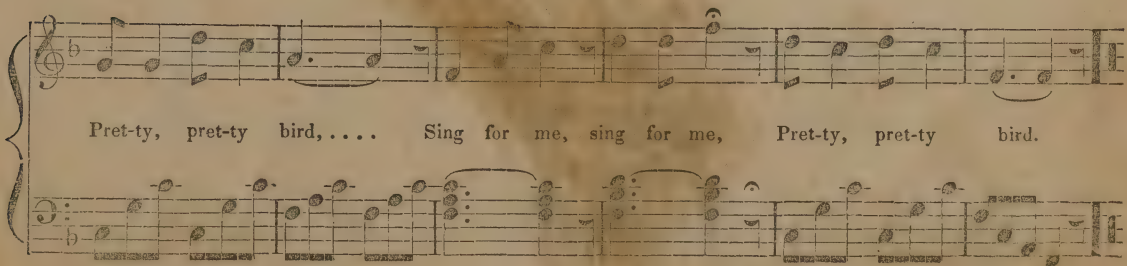
pleasure To your sweet melody. Come, come and be - gin, . . . I'll learn your hap-py strain, And  
 sweet-ly Up-on the list'ning ear. Come, come and be - gin, . . . Don't droop your pretty wing, But

# CONTINUED.

17



war - ble so sweet - ly O'er hill and flowery plain,  
 turn your eyes on me, And sweet-ly, sweet-ly sing, Sing for me, sing for me.



Pret-ty, pret-ty bird, .... Sing for me, sing for me, Pret-ty, pret-ty bird.

## FULL CHORUS.

**Bold. Staccato.**

1. Lo, the east with saff-ron tint, Is her-ald-ing the morn-ing, And the sun with daz-zling beams The  
2. See, the ea-gle from her nest, Her upward flight is wing-ing, See, the lark is in the sky, His

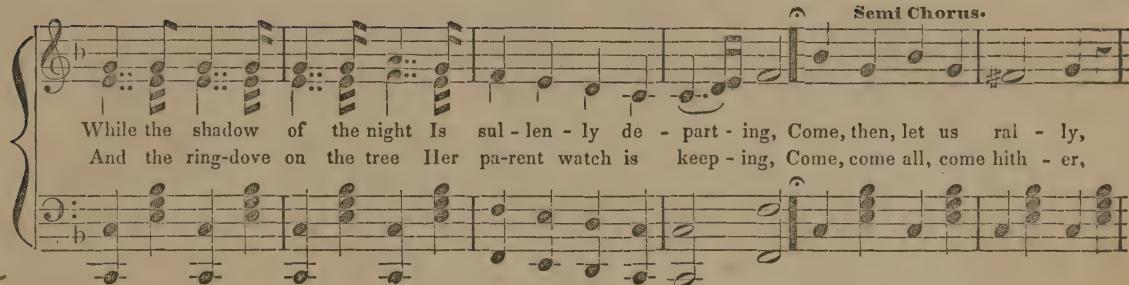
mountain tops a-dorn-ing; Thro' the depths of mel-low blue, The gold-en light is dart-ing,  
hap-py ma-tins sing-ing, From the bo-som of the deep The mer-ry fish are leap-ing,



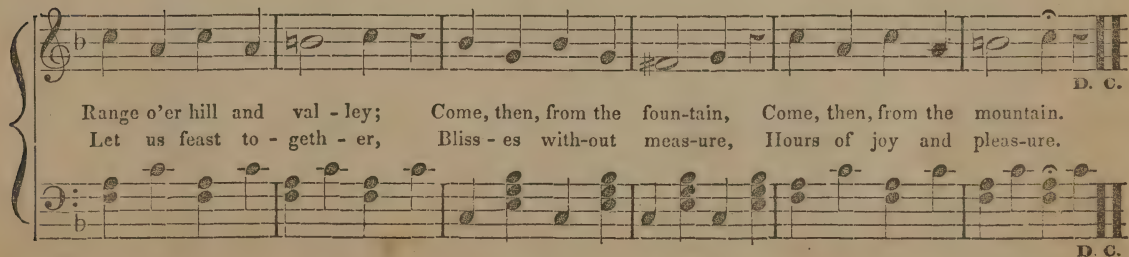
# CONTINUED.

19

## Semi Chorus.



While the shadow of the night Is sul - len - ly de - part - ing, Come, then, let us ral - ly,  
And the ring-dove on the tree Her pa-rent watch is keep - ing, Come, come all, come hith - er,



Range o'er hill and val - ley; Come, then, from the foun-tain, Come, then, from the mountain.  
Let us feast to - geth - er, Bliss - es with-out meas-ure, Hours of joy and pleas-ure.

D. C.

D. C.

## "THE FOREST SONG AWAKE."

Hewitt.

Allegro. Symphony.

FORESTERS' SOLO &amp; CHORUS.

The first system of the score is a piano introduction. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 6/8. The music is marked with a piano (*p*) dynamic. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system contains the vocal solo and the beginning of the chorus. The treble staff has a vocal line with a 'Solo.' marking. The bass staff continues the piano accompaniment. The lyrics 'The for-est song a - wake, And A mer-ry band are we, Through' are written below the vocal line.

The third system continues the vocal chorus. The treble staff has the vocal line, and the bass staff has the piano accompaniment. The lyrics 'sound the cheering horn; Come from the bush and brake, And hail the blushing morn. The fox we have traced, The stag we have chased, And wood and glade we speed; We chase the game with glee, On foot or eager steed. Then, hail the glad morn, With chanson and horn, And' are written below the vocal line.

## CONTINUED.

21

mer - ri - ly frolic will we; The wild val-ley rung, While gai - ly we sung, The for-es-ter's shrill mel - o - - - dy. Then  
cheer-i - ly greet the fair queen, And when the dim night, To sleep shall invite, We'll rest on a couch of bright green.

Cho.

would el - fins come from the bush and the brake, And gambol o'er the flow-er - y lawn; The ech - o that sleeps in the

val-ley shall wake To the mu-sic of our shrill bugle horn. Hark, follow, hark! Hark, follow, hark! Hark, hark, hark.

*p* *pp* *ppp*

**Allegro. Chorus.*****ff***

1. Ech-o in the hol-low glen, Wake ye from your stil-ly sleep; Let us hear your voice a-gain Clear and deep!

2. Ech-o in the hol-low glen. Pri-thee hear our hap-py song, Then re-peat the mel-low strain, Loud and long!

**Echo. *p******f* Chorus.****Echo. *p******f* Chorus.****Echo. *p***

Clear and deep. Warble for us, ech-o sweet, Warble for us, ech-o sweet, Tell-tale spi-rit, lis - ten, Tell-tale spi-rit,  
Loud and long. Hap-py could we dwell like you, Hap-py could we dwell like you, In the si-le it val - ley, In the si-lent



Chorus. Echo. *f* Chorus. Echo. Chorus. Echo.

lis-ten. Now our morning song repeat, Now our morning song repeat, Answer now, sir now, Ech-o pray, O pray,  
valley. Sleeping years and a - ges thro', Sleeping years and a - ges thro', Will you come, you come, Echo say, O say,

Chorus. Echo. Chor. Echo. Chor. Echo. Chorus. Echo.

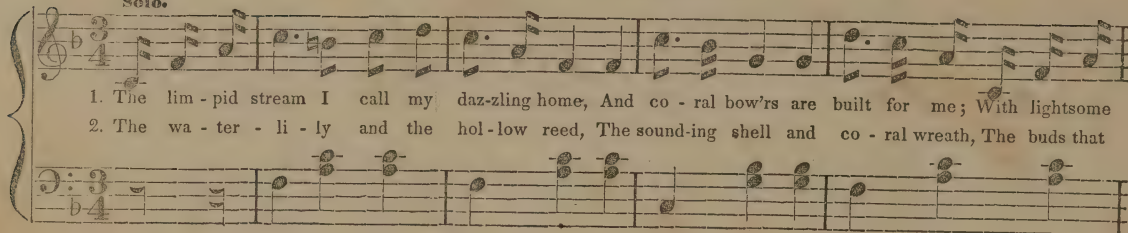
Will you join our feast to-day? Will you join our feast to-day? Will you, will you, will you, will you, will you pray? Will you pray?  
Will you join our feast to-day? Will you join our feast to-day? Will you, will you, will you, will you, will you, say? Will you, say?

# 24 No. 11. "THE LIMPID STREAM I CALL MY DAZZLING HOME."

J. H. H.

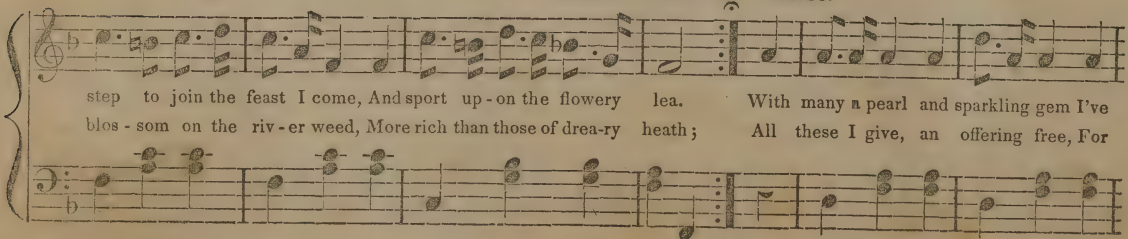
SOLO AND CHORUS OF NYRIADS.

**Solo.**



1. The lim - pid stream I call my daz-zling home, And co - ral bow'rs are built for me; With lightsome  
 2. The wa - ter - li - ly and the hol-low reed, The sound-ing shell and co - ral wreath, The buds that

**Repeat in Chorus. Minore.**



step to join the feast I come, And sport up-on the flowery lea. With many a pearl and sparkling gem I've  
 blos - som on the riv - er weed, More rich than those of drea-ry heath; All these I give, an offering free, For

Rall. - - - Da Capo as Chorus.

deck'd my robes and di - a-dem, My tress-es flow as light and free As rippling waves up-on the sea.  
smiles and cheer-ing mel o - dy; For mine has been the mournful tune Of waves com-plain-ing to the moon.

## No. 12.

## "HAIL, ALL HAIL!"

FINALE CHORUS AND SOLO.

*Allegro.* *mf*  
Hail! all hail. Sprites of the mountain and green; Hail! all hail! Hail to our beau-ti-ful

## CONTINUED

**Solo. \***

queen. Oh with what joy is this bo - som now swell - ing, Pleasures un-num-bered and bliss be-yond

**Chorus.**

tell - ing. Hail! all hail! Sprites of the mountain and green; Hail! all hail! Hail to our beau-ti - ful queen

*Solo.* Welcome be all to our banquet of flowers,  
Joy at our feast, and repose in our bowers.

*Chorus.* Hail! &c.

*Solo.* Let our glad music resound through the valley,  
While round our bowers our smiling friends rally.

*Chorus.* Hail! &c.

\* This Solo should be sung by the one personating Flora.

END OF MORNING



# PART II. NOON

27

No. 13.

OPENING CHORUS.

“THE MIDDAY SUN IS POURING ”

Auber.

**Bold.**

*f* 'Tis noon, 'Tis noon, 'Tis noon. 'Tis noon, 'Tis noon, 'Tis noon.

*p* *p* *pp*

The mid-day sun is pouring His scorching beams along the sky, No more the birds are soaring, The flowrets droop and die.

## CONTINUED

*f* *p*

Fly, then, sis-ter spir-its, fly, The mid-day sun is pour-ing His beams a-long the sky.

The herds in shade are panting,  
 The leaves hang drooping on the bough;  
 No more her sweet song chanting,  
 The thrush is silent now.  
 Hide, then, sister spirits, hide,  
 The herds in shade are panting,  
 The leaves droop on the bough.

The waters bright are shining,  
 Reflecting back the burning ray;  
 The vales and hills seem pining  
 Beneath the day-god's sway.  
 Rest, then, sister spirits, rest,  
 The waters bright are shining,  
 Reflecting back the ray.

No. 14.  
 Voice. *p* Allegretto.

## CHORUS.—“HASTE TO THE MOUNTAIN.”

From Rossini.

*Piano Forte.*

Haste to the moun-tain, Where wild flowers are blow-ing; Drink at the

# CONTINUED.

29

fountain, Where cool streams are flow-ing. There let us ram - ble, And gai - ly gam - bol,

Round rock and bram - ble; All sing - ing with glee.

**Da Capo.**

Haste to the valley,  
Where green lawns are shaded;  
Round the tree rally  
Whose leaves are unfaded.  
In cool grove sleeping,  
Where streams are leaping,  
And zephyrs creeping,  
Come let us rest.

## "THE FROTHY WAVES ARE ROLLING."

CHORUS AND SOLO.—BEFORE THE STORM.

Rossini

*Allegro. Chorus.*

The frothy waves are rolling up the shore, The stormy wind is piping loud; Its voice is mingling with the

*Solo. Dolce.*

thunder's roar, That issues from the opening cloud. *p* Still let sweet mu - sic glad-den the hours;

While hap - py voi - ces ring through our bow-ers; Strike, strike the ta - bor, sound the soft lute,



Let the sweet vi - ol tune with the flute.

Strew wreaths of flow - ers Around our bowers, The

\* (Sub Chorus.) Fly, sis - - ters, Fly, sis - ters,

Da Capo Chorus.

morning dew is on them yet, The winds are humming, The storm is coming, The an - gry clouds in war have met.

Hark! 'tis the storm, Fly, sis - ters, Fly, sis - ters, Hark! 'tis the storm.

\* To be sung by Boys

## THE STORM SPIRIT. .

J. H. Hewitt.

SOLO AND CHORUS.

**Vivace.**

*mf* *f*

I come up - on the

*p* *Dim.*

## CONTINUED.

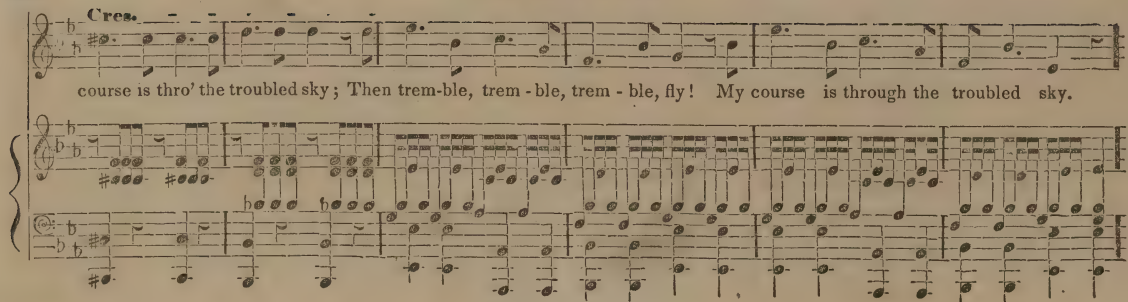
33

roll - ing cloud, And fire is on my pin - ion - tips; The migh - ty winds are chant - ing loud, And

thun - der muttering from my lips. Tremble, tremble, tremble, fly, My course is through the troubled sky; My

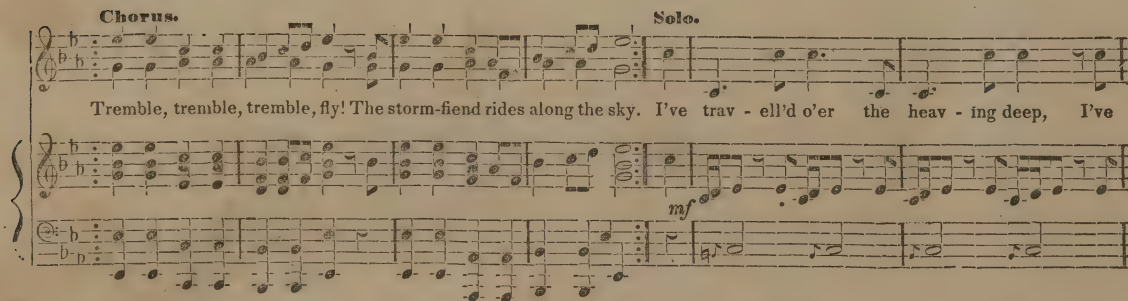
## CONTINUED.

**Cres.**



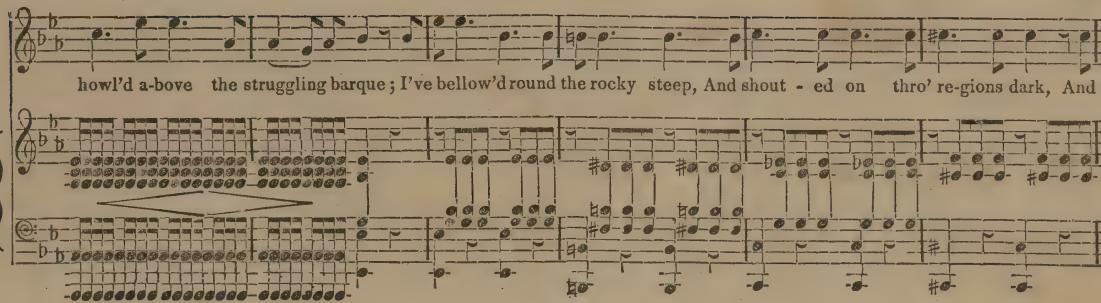
course is thro' the troubled sky; Then trem-ble, trem-ble, trem-ble, fly! My course is through the troubled sky.

**Chorus.** **Solo.**



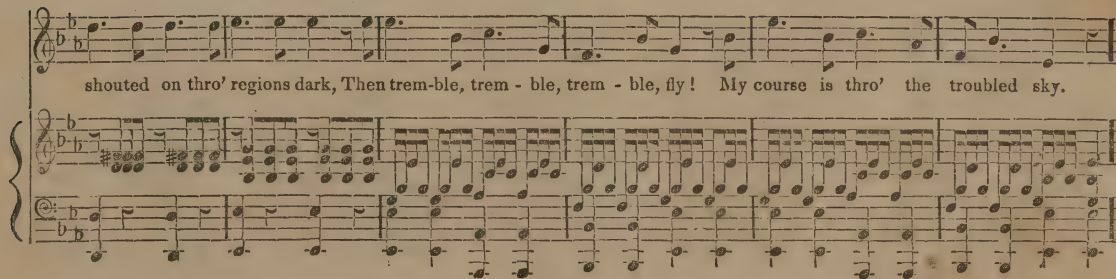
Tremble, tremble, tremble, fly! The storm-fiend rides along the sky. I've trav-ell'd o'er the heav-ing deep, I've





howl'd a-bove the struggling barque; I've bellow'd round the rocky steep, And shout - ed on thro' re-gions dark, And

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both with a key signature of two flats. The piano part features a dense texture of sixteenth and thirty-second notes, with a large diamond-shaped ornament over the first measure of the right hand.



shouted on thro' regions dark, Then trem-ble, trem - ble, trem - ble, fly! My course is thro' the troubled sky.

The second system of the musical score. The vocal line continues in treble clef with two flats. The piano accompaniment continues with the same two-staff format and key signature. The piano part maintains its dense, rhythmic texture, with the right hand featuring many beamed sixteenth and thirty-second notes.

## CONTINUED.

**Solo.**

The knotty oak I've split in twain, I've hurl'd the tall pine from its bed; I've swept a

**Cres.**

cross the flow - ery plain, With lightnings flash-ing round my head, With lightnings flashing round my

*mf*

# CONTINUED

37

CHORUS AS BEFORE.

nead. Then trem - ble, trem - ble, trem - ble fly, My course is through the troubled sky.

The musical score consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line begins with a fermata over the first note. The lyrics are written below the vocal line.

## CHORUS AFTER THE STORM.

Allegro.

1. The storm is past, the storm is past; The flowers are bloom - ing bright; The flee - cy clouds are  
 2. The storm is past, the storm is past; The sky is clear and bright; The mer - ry ta - bor

The musical score consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The vocal line begins with a fermata over the first note. The lyrics are written below the vocal line.

van - ish - ing Be - fore the golden light. Come forth, come forth, and breathe the air, Rich with the scent of  
 we will sound In ac - cents of de - light. Come forth, come forth, 'tis mild and calm, The drip - ping leaves are

flowers; The birds are sweetly carolling With-in their leafy bowers Come forth, come forth, All come forth  
 still; The riv-u - let rolls brightly on, The flowers bedeck the hill. Come forth, come forth, All come forth



## No. 17.

## "SIGH, GENTLE GALES."—QUARTETTE.

J. H. H.

39

1st and 2d Soprano.

Sigh, gen - tle gales, a round our leaf-y dwell-ing, Bring rich per - fumes up - on thy viewless

Alto.

Cres.

Sigh, gen - tle gales, a - round our leaf-y dwell-ing, Bring rich per-fumes up - on thy viewless

Bass.

Cres.

Sigh, gen - tle gales, a - round our leaf-y dwell-ing, Bring rich per-fumes up - on thy viewless

Piano.

*pp*

## CONTINUED.

This musical score is for a voice and piano piece, continuing from the previous page. It features three staves for the vocal line and two staves for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "wings. Soft, soft-ly breathe the wind harp's cadence swell-ing. Lin - ger a - while a". The piano accompaniment includes a flowing eighth-note melody in the right hand and a supporting bass line in the left hand, with some chords and rests.

wings. Soft, soft-ly breathe the wind harp's cadence swell-ing. Lin - ger a - while a

wings. Soft, soft-ly breathe the wind harp's cadence swell-ing. Lin - ger a - while a -

# CONTINUED

41

mong its silken strings. Sigh, gen-tle gales. Sigh, gentle

mong its silken strings. Sigh, gen-tle gales. Sigh, gentle

Sigh, gentle gales.

*mf*

## CONTINUED

Sigh, . . . . .

Sigh, . . . . .

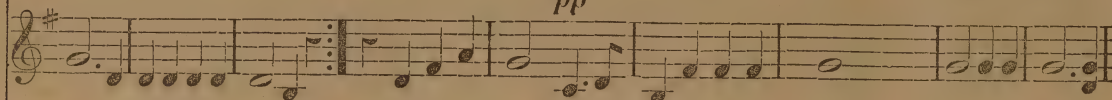


gales, around our leafy dwelling.

Sigh, gentle gales, gentle gales, Sigh, gentle

gales,

Sigh, gentle gales, a -

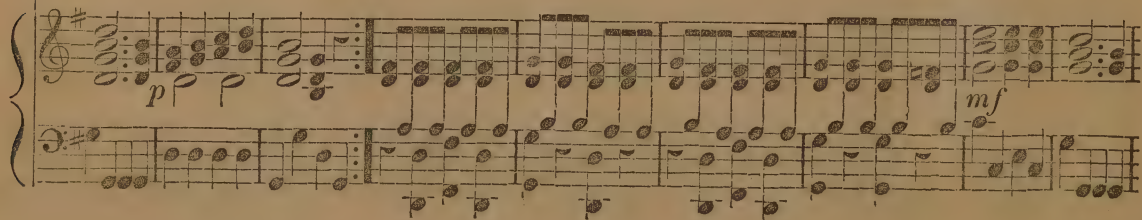
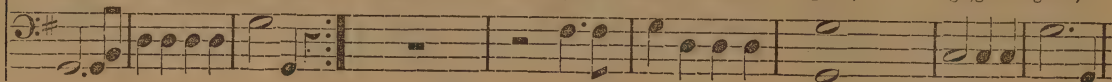
*pp*

gales, around our leafy dwelling.

Sigh, gentle gales, gentle gales, Sigh, gentle

gales,

Sigh, gentle gales, a -





# CONTINUED.

43

round our leafy dwelling, Sigh, gentle gales, Sigh, Sigh, Sigh, gentle

round our leafy dwelling, Sigh, gentle gales, Sigh, Sigh, Sigh, gentle

Sigh, gentle gales,

Detailed description: This block contains the first system of a musical score for three voices. The Soprano part (top staff) begins with a treble clef and a key signature of one sharp (F#). It features a melody of eighth and sixteenth notes, followed by rests and then chords marked with a 'V' and a slur. The Alto part (middle staff) follows a similar pattern. The Bass part (bottom staff) uses a bass clef and provides a harmonic foundation with eighth and sixteenth notes. The lyrics are written below each staff, with 'Sigh,' and 'gentle' appearing under specific notes or rests.

Detailed description: This block contains the piano accompaniment for the piece. It consists of two staves, a treble and a bass clef, both with a key signature of one sharp (F#). The right hand plays a complex texture of chords and moving lines, while the left hand provides a steady accompaniment with eighth and sixteenth notes. The music is written in a style typical of 19th-century vocal and piano music.

## CONTINUED

gales, Sigh, Sigh, Sigh, gentle gales, . . . . .

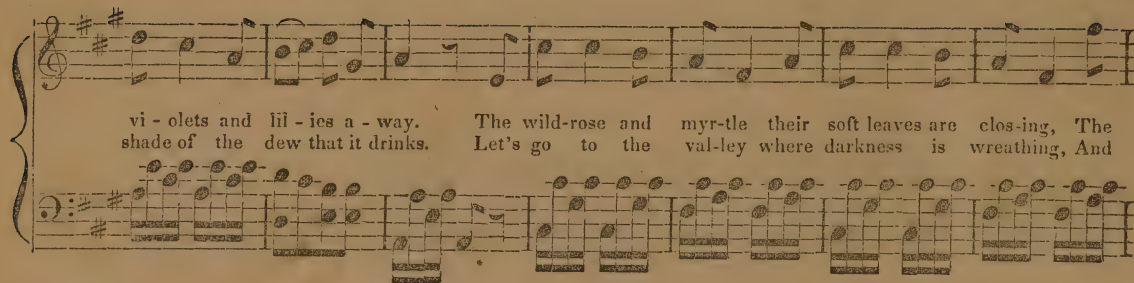
gales, Sigh, Sigh, Sigh, gentle gales. . . . .

*p* Dim - - - - -

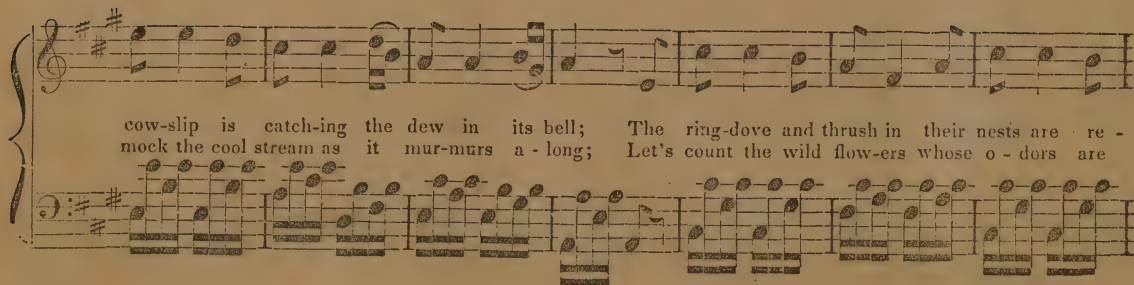
*Allegretto.*

1. The sunbeams are glancing o'er for-est and mountain, The hill-tops are tinged with the  
 2. Let's go to the peak where the last sunbeam lingers, And gaze on the day-god as

last fee-ble ray; Let's dip in the stream of the bright flow-ing foun-tain, And steal its sweet  
 calm-ly he sinks; The lau-rel we'll wreath with our own fai-ry fin-gers, And rob the night-



vi - olets and lil - ies a - way.      The wild-rose and myr-tle their soft leaves are clos-ing, The  
shade of the dew that it drinks.      Let's go to the val-ley where darkness is wreathing, And



cow-slip is catch-ing the dew in its bell;      The ring-dove and thrush in their nests are re -  
mock the cool stream as it mur-murs a - long;      Let's count the wild flow-ers whose o - dors are



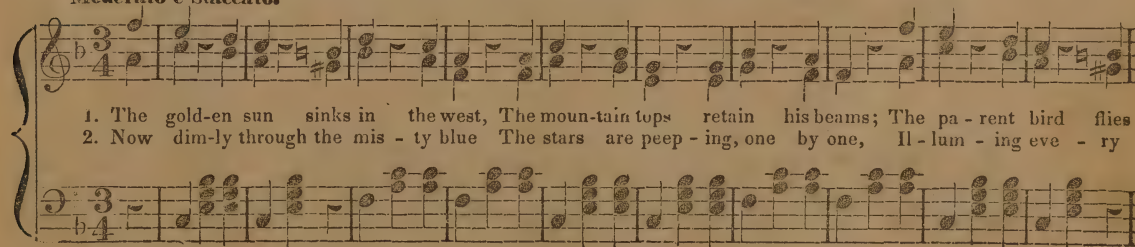
pos-ing, And young leaves are sighing to day-light fare-well, to daylight farewell, to daylight farewell.  
breathing, And make hill and val-ley re - ech - o our song, re - ech-o our song, re-ech-o our song.

## No. 19.

## "THE GOLDEN SUN SINKS IN THE WEST." (Finale.)

Straus.

Moderato e Staccato.



1. The gold-en sun sinks in the west, The moun-tain tops retain his beams; The pa - rent bird flies  
2. Now dim-ly through the mis - ty blue The stars are peep - ing, one by one, Il - lum - ing eve - ry



*f*

to her nest, The fire - fly through the val - ley streams. The wip-poor-will be-gins his lay, And drop of dew That just has trembled in the sun; The night-bird spreads his hea - vy wings, And

*p*

ro - sy twi - light paints the sky, While creeping on with mantle grey, And noiseless step, night dims the eye. hov - ers o'er the si - lent dell; The nightingale her vesper sings, And na - ture bids the day fare-well.

END OF NOON.

# PART III. NIGHT.

49

No. 20.

OPENING CHORUS.

"STARLIGHT IS STREAMING."

From Siege of Rochelle.

Andante.

1. 'Tis night, 'tis night, 'tis night, 'tis night, 'tis night, 'tis night,  
 2. 'Tis night, 'tis night, 'tis night, 'tis night, 'tis night, 'tis night,

1st time, pp.  
 Allegro.

2d time, f.

Fine.

Starlight is streaming, Moonlight is beam-ing, Sweet birds are dream-ing, Hail, si-lent night!  
 Eyes brightly shin-ing, Gay chaplets twin-ing, Nev-er re-pin-ing, Joy-ous and free.

Solo, or Semi Chorus.

D. C. §.

Still gai-ly danc-ing, In moonlight glanc-ing, Mu-sic en - tranc - ing, Calls to de - light.  
 Night creeps around us, Dim shades have bound us, Still as they found us, Hap - py we'll be.

## "DAY IS GONE."

No. 21.

ROUND FOR FOUR VOICES.\*

Day is gone, Night is come, When the day of life is flown, . . . Heav'n be our home.

\* To be sung as follows, viz : The first pupil sing No. 1. (See figure 1, two measures,) and then pause. The next sing No. 2, in the same manner. The third sing No. 3, and the fourth sing No. 4. When the four parts have been sung through separately, the pupil who sang No. 1, commence again, and sing the piece through. The second pupil commencing at No. 1, when the first pupil commences at No. 2, &c, &c, until all are singing together the different parts.

## SEMI-CHORUS.

Maestoso.

1. Hail to thee, queen of the silent night, Shine clear, shine bright, Yield thy pensive light; Blithely we'll dance in thy silver ray

2. Dart thy pure beams from thy throne on high, Beam on, thro'sky, Robed in azure dye; We'll laugh and we'll sport while the night-bird [sings,

The first system of the musical score is for the 'SEMI-CHORUS' section, marked 'Maestoso'. It consists of two staves, both in G major (one sharp) and 4/4 time. The top staff features a melody with eighth and sixteenth notes, while the bottom staff provides a harmonic accompaniment with chords and moving lines. The lyrics are written below the staves, with the first line corresponding to the first staff and the second line to the second staff. The lyrics are: '1. Hail to thee, queen of the silent night, Shine clear, shine bright, Yield thy pensive light; Blithely we'll dance in thy silver ray' and '2. Dart thy pure beams from thy throne on high, Beam on, thro'sky, Robed in azure dye; We'll laugh and we'll sport while the night-bird [sings,'.

Happily passing the hours away. Must we not love the stilly night, Dress'd in her robes of blue and white? Heaven's vaults ring,

Flapping the dew from his sable wings; Sprites love to sport in the still moonlight, Play with the pearls of shadowy night; Then let us sing,

The second system of the musical score continues the 'SEMI-CHORUS' section. It also consists of two staves in G major and 4/4 time. The melody in the top staff continues with similar rhythmic patterns, and the accompaniment in the bottom staff provides a steady harmonic base. The lyrics are: 'Happily passing the hours away. Must we not love the stilly night, Dress'd in her robes of blue and white? Heaven's vaults ring, Flapping the dew from his sable wings; Sprites love to sport in the still moonlight, Play with the pearls of shadowy night; Then let us sing,'.

## CONTINUED

**Ritard.**

Stars wink and sing, Hail, si-lent night! Fai-ry moonlight, fai-ry moonlight, fai-ry moon - - - - - light.  
 Time's on the wing, Hail, si-lent night! Fai-ry moonlight, fai-ry moonlight, fai-ry fai-ry, fai-ry, fai-ry moonlight.  
 moon - - - - - light.  
 fai-ry, fai-ry, fai-ry moonlight.

No. 23.

"AWAY, AWAY, THE MOON AND STARS ARE SHINING."

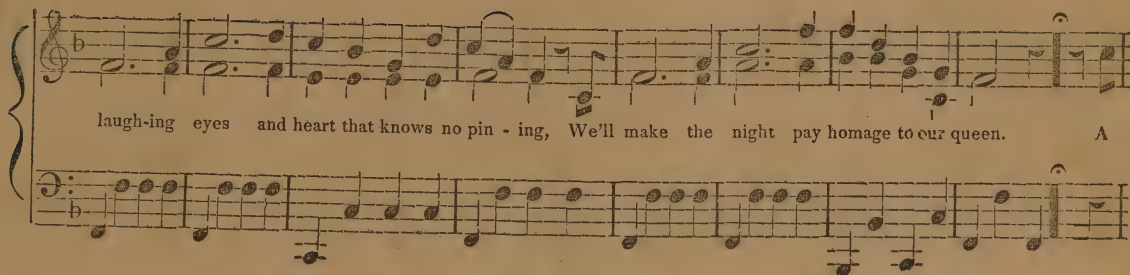
**Auber.****Allegro.**

1. A - way, a - way, the moon and stars are shin - ing; We'll dance o'er hill and flow - ery green; With

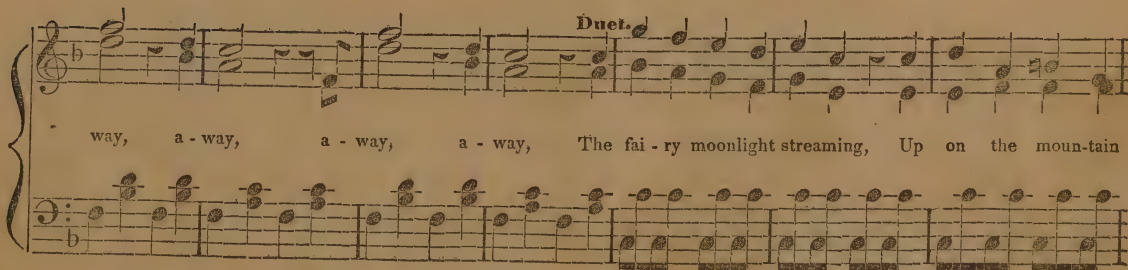


# CONTINUED.

53



laugh-ing eyes and heart that knows no pin - ing, We'll make the night pay homage to our queen. A



way, a - way, a - way, a - way, The fai - ry moonlight streaming, Up on the moun-tain

*pp*

Da Capo.

height, As if the world was dreaming Of mu-sic and de-light, Of mu-sic and de-light.

## No. 24.

## MOONLIGHT SONG AND CHORUS.

"Will you come to the fields where the moon's shining bright."

Hewa.

Will you come to the fields where the moon's shining bright, Where the wild flowers grow in her silvery light, Where the birds carrol sweet when the

# CONTINUED.

55

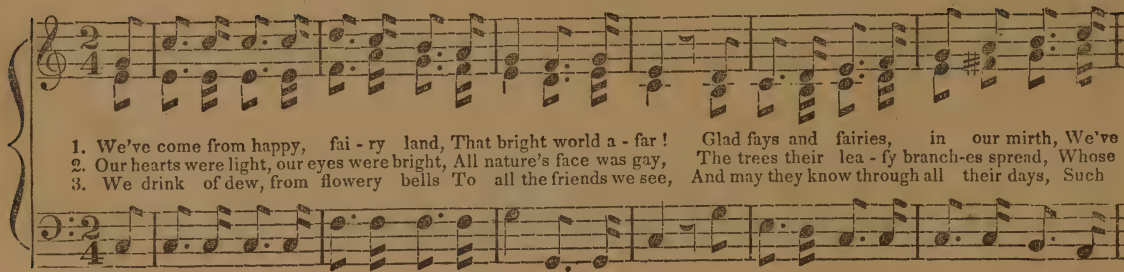
CHORUS.

morning ray dawns, And the cat-tle are grazing on flow - e-ry lawns? There we will frolic the bright hours away, With

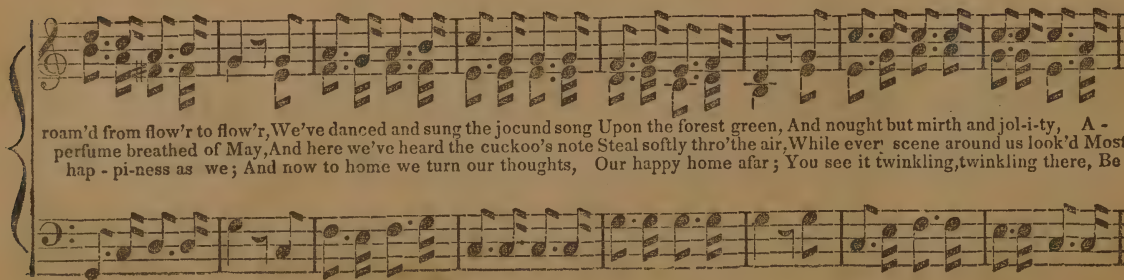
hearts full of love and our heads full of play; Our homes may be sweet, but sweeter will be The dark-waving forest and moonshiny lea

## "WE'VE COME FROM HAPPY, FAIRY LAND."

Sprie.



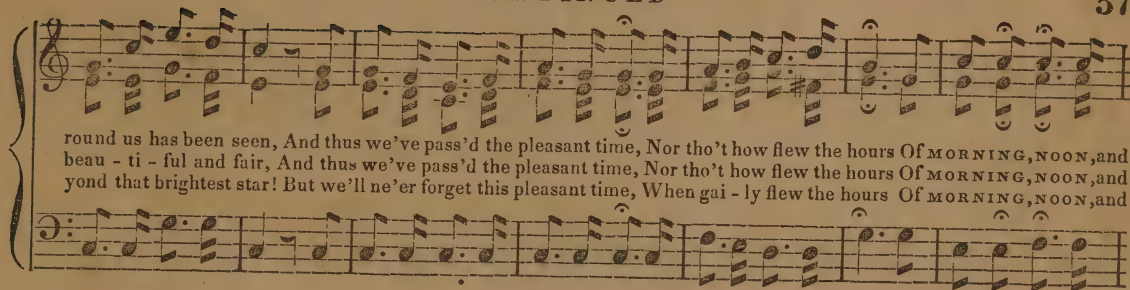
1. We've come from happy, fai - ry land, That bright world a - far ! Glad fays and fairies, in our mirth, We've  
 2. Our hearts were light, our eyes were bright, All nature's face was gay, The trees their lea - fy branch-es spread, Whose  
 3. We drink of dew, from flowery bells To all the friends we see, And may they know through all their days, Such



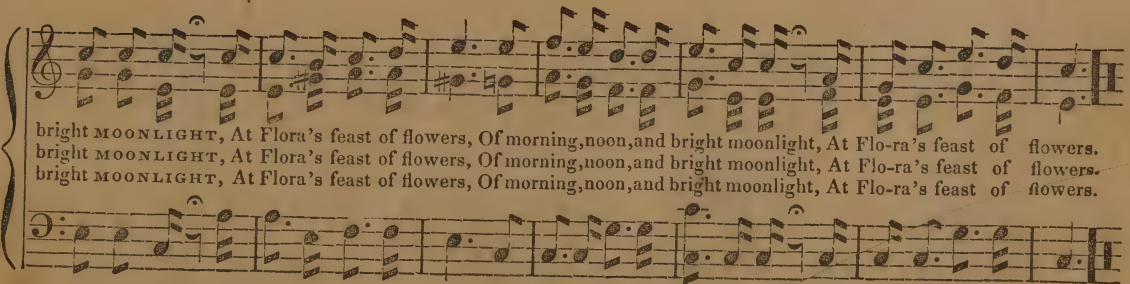
roam'd from flow'r to flow'r, We've danced and sung the jocund song Upon the forest green, And nought but mirth and jol-i-ty, A -  
 perfume breathed of May, And here we've heard the cuckoo's note Steal softly thro' the air, While every scene around us look'd Most  
 hap - pi-ness as we ; And now to home we turn our thoughts, Our happy home afar ; You see it twinkling, twinkling there, Be

# CONTINUED

57



round us has been seen, And thus we've pass'd the pleasant time, Nor tho't how flew the hours Of MORNING, NOON, and  
 beau - ti - ful and fair, And thus we've pass'd the pleasant time, Nor tho't how flew the hours Of MORNING, NOON, and  
 yond that brightest star! But we'll ne'er forget this pleasant time, When gai - ly flew the hours Of MORNING, NOON, and



bright MOONLIGHT, At Flora's feast of flowers, Of morning, noon, and bright moonlight, At Flo-ra's feast of flowers.  
 bright MOONLIGHT, At Flora's feast of flowers, Of morning, noon, and bright moonlight, At Flo-ra's feast of flowers.  
 bright MOONLIGHT, At Flora's feast of flowers, Of morning, noon, and bright moonlight, At Flo-ra's feast of flowers.



## "THE MOONLIGHT DANCES ON THE LAKE."

## FINALE DOUBLE CHORUS

Tyrolean.

Girls.



1. The moonlight dances on the lake, And heav'n is mirror'd in its waveless breast, The placid stars their songs a -

Boys.



Good night to all, we've sung our lay, Good night to all, we must a-way. Good night to all, we've



wake, And lull the gen-tle zephyrs in - to rest.

A - way to our couch, then, of

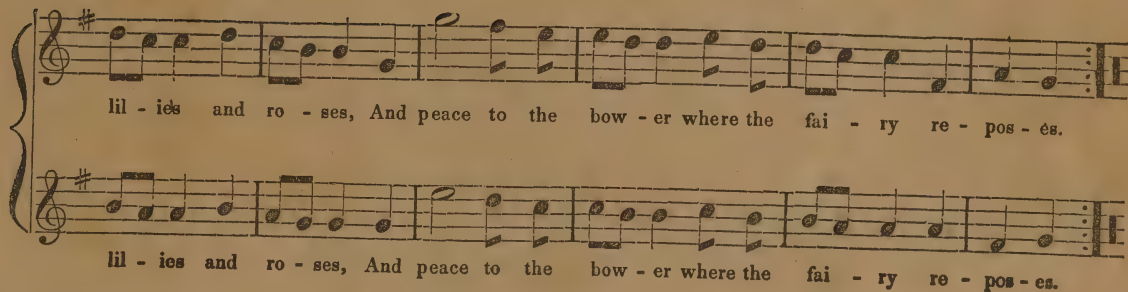


sung our lay, Good night to all, we must a-way.

A - way to our couch, then, of

# CONTINUED

59



lil - ies and ro - ses, And peace to the bow - er where the fai - ry re - pos - es.

lil - ies and ro - ses, And peace to the bow - er where the fai - ry re - pos - es.

2. The midnight elfins stalk along,  
And wonder at the blitheness of our lay,  
The stilly glens send back our song,  
And bid each fairy haste to come away.  
Away to our couch, &c.

END OF FLORA'S FESTIVAL.

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Heavenly Father, I pray  
that some day  
I may be  
seen the little white angel May  
not ever leave the portal  
Serving all the day

When she said to the study wander.

He of the golden Bar  
O angel, sweet angel, I pray thee  
Meet the beautiful gate again  
Only a little I pray you  
at the beautiful gate again

Thine

Oh Angel, Sweet Angel, I pray you  
at the beautiful gate again  
Only a little I pray you  
at the beautiful gate again

Now my dear mother there accept's  
the beautiful gate again

Now my dear mother there accept's  
the beautiful gate again

Now my dear mother there accept's  
the beautiful gate again



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